



BBC

DOCTOR WHO

TOM BAKER

COMPLETE
SEASON ONE

"It sounds conceited calling them classic days, but that's what they were for me."

ELISABETH SLADEN

"It took me about three seconds to say I'd do it ... I responded instantly to his well-intentioned accident-proneness and his zeal for good and justice."

IAN MARTER

"I was so daunted. I thought, 'Jon has been doing this for five years. To everyone, he is the Doctor.'"

TOM BAKER

"HERE WE GO AGAIN..."

DOCTOR WHO, TWELVE YEARS YOUNG

A long-running programme like *Doctor Who* depends on change and renewal. By 1974, the show had chalked up three Doctors, a multitude of companions and half a dozen creative teams; it had survived cancellation and successfully transitioned from black and white to colour. The Third Doctor's era was hailed as one of the most successful periods of the programme's eleven-year history – producer Barry Letts and script editor Terrance Dicks had creatively reinvigorated the programme and firmly established Jon Pertwee as the Doctor in the hearts and minds of the British public.

But change was coming. The departure of series regular Katy Manning (Jo Grant) and the death of friend and colleague Roger Delgado (The Master) helped trigger Jon Pertwee's decision to leave the series at the end of the eleventh season. Barry Letts and Terrance Dicks also decided to go – meaning Season 12 would see a brand new Doctor and a brand new creative team.

With no new producer in place, it was Barry Letts' responsibility to cast the Doctor. He intended to find

an older actor for the role and interviewed various candidates (including Michael Bentine, Ron Moody, Jim Dale and Graham Crowden) before the BBC's Head Of Serials, Bill Slater, suggested the younger, more eccentric and dynamic Tom Baker. 40 year-old Baker had very recently written to Slater looking for work, and Slater thought him ideal. After viewing his performance in *The Golden Voyage Of Sinbad*, Letts met with the actor and soon after invited him to join the programme. Tom Baker would be the fourth Doctor Who.

Alongside Baker, Elisabeth Sladen would be retained as Sarah Jane Smith to bridge the transition, while Ian Marter would join the series as new regular Harry Sullivan. It was intended that the athletic navy surgeon would help offset an older Doctor – but with Baker young enough to handle the action sequences a slight rethink was required.

Philip Hinchcliffe was appointed as the firebrand new producer, with Robert Holmes – author of many classic *Doctor Who* adventures – as his script editor. Alongside Tom Baker, they would take the show to even greater heights of popularity. One of the most revered eras of *Doctor Who* was about to commence...



ROBOT

FOUR EPISODES

STORY CODE 4A BROADCAST 18 DECEMBER 1974 - 28 JANUARY 1975

WRITTEN BY TERRANCE DICKS PRODUCED BY BARRY LETTS DIRECTED BY CHRISTOPHER BARRY

The newly-regenerated Doctor helps the Brigadier and UNIT battle a sentient robot being manipulated by a corrupt scientific organisation.

OPTIONAL AUDIO COMMENTARY

With Tom Baker (Doctor Who), Elisabeth Sladen (Sarah) & Terrance Dicks (Writer).

OPTIONAL 2018 PRODUCTION INFORMATION SUBTITLES

Providing extensive background information on the making of this story.

MAKING-OF DOCUMENTARY: ARE FRIENDS ELECTRIC?

Featuring actors Tom Baker, Elisabeth Sladen, Patricia Maynard (Miss Winters), Michael Kilgariff (Robot), Edward Burnham (Kettlewell) and Alec Linstead (Jellicoe), alongside crew members Terrance Dicks, Barry Letts (Producer), Philip Hinchcliffe (Producer), George Gallacio (Production Manager) and Christopher Barry (Director).

BEHIND THE SOFA: ROBOT

Join Tom Baker, Philip Hinchcliffe, Louise Jameson (Leela), Janet Fielding (Tegan), Sarah Sutton (Nyssa) & Sadie Miller (Elisabeth Sladen's daughter) as they view classic clips from this story.

TELEVISION DRAMA

Over 35 minutes of raw footage recorded during the *Robot* readthrough, for a documentary that was ultimately unfinished.

LOCATION FOOTAGE

Behind the scenes on the location shoot.

BLUE PETER

Footage from the 23/5/74 edition recorded on the *Robot* set.

THE TUNNEL EFFECT

A title sequence featurette with graphic designer Bernard Lodge.

TITLE SEQUENCE FOOTAGE

Clean opening & closing titles, plus an alternative (abandoned) version.

ON TARGET

A featurette exploring the novelisations of *Robot* author Terrance Dicks.

ORIGINAL BBC1 CONTINUITY ANNOUNCEMENTS

Recorded off-air from original BBC telecasts.

WRITTEN ARCHIVE

Production documents, scripts & Radio Times listings available to view in PDF format.

PHOTO GALLERY

COMING SOON

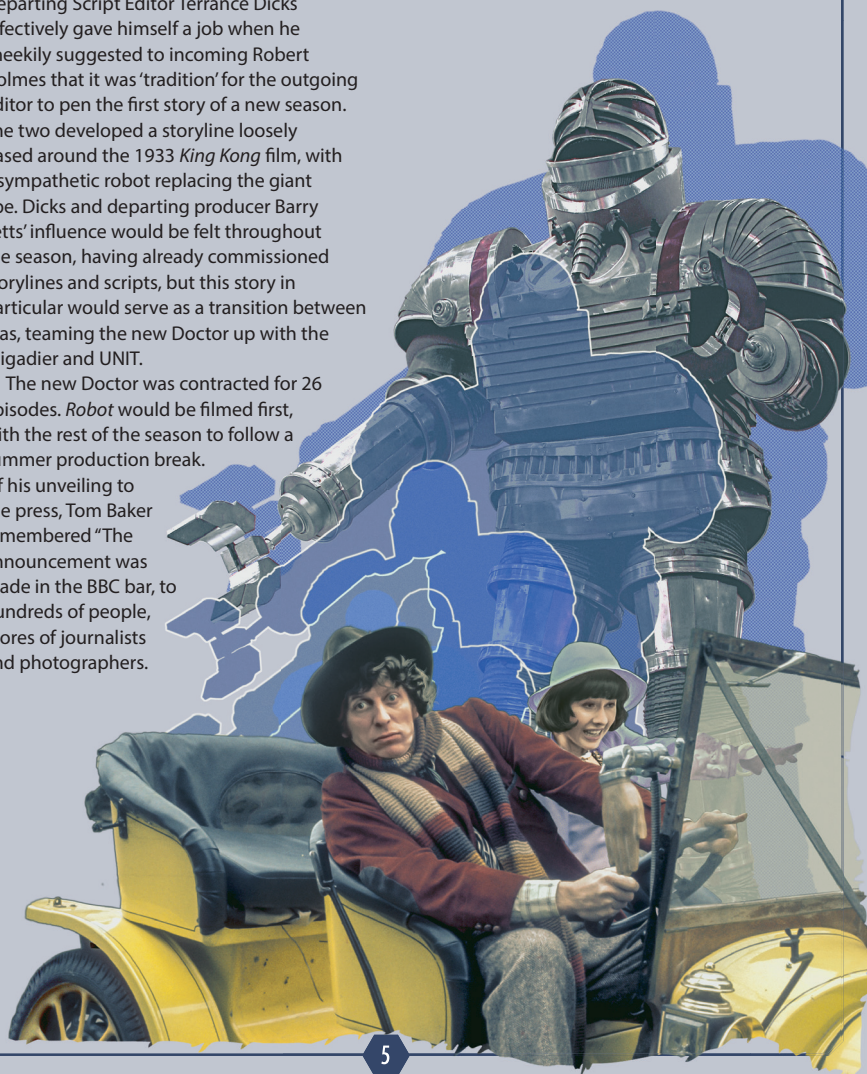
Original DVD trailer for *The Ark In Space*.

DEVELOPMENT

Departing Script Editor Terrance Dicks effectively gave himself a job when he cheekily suggested to incoming Robert Holmes that it was 'tradition' for the outgoing editor to pen the first story of a new season. The two developed a storyline loosely based around the 1933 *King Kong* film, with a sympathetic robot replacing the giant ape. Dicks and departing producer Barry Letts' influence would be felt throughout the season, having already commissioned storylines and scripts, but this story in particular would serve as a transition between eras, teaming the new Doctor up with the Brigadier and UNIT.

The new Doctor was contracted for 26 episodes. *Robot* would be filmed first, with the rest of the season to follow a summer production break.

Of his unveiling to the press, Tom Baker remembered "The announcement was made in the BBC bar, to hundreds of people, scores of journalists and photographers.



They were asking 'How are you going to play it? Are we going to have a Doctor Who with a Liverpool accent?' 'I'm not telling you' I'd reply, because I didn't know the answers, so I had to be stropky. 'It's a secret', I'd say. From the word go, I was a bit stropky. Once I'd got that contract signed."



Ian Marter was also thrilled to join the team. 'Both Lis and Tom were such generous colleagues and a lot of fun. We all tried to work together as a team which meant we were able to go through an entire spectrum of suggestions, changes and compromises'.

Christopher Barry was hired to direct the four-parter; one of Letts' favoured directors, he had tackled the classic *The Daemons* and had overseen the debut of Patrick Troughton's Doctor in 1966. He found Tom Baker "quick witted... I suppose I was more midwife to Tom's Doctor than I was to Pat's because by then I was more experienced. Tom was such a different personality and was so volatile although, like Pat, he had a great humility about coming to the role". "Tom was nervous of course," agreed Barry, "I don't think he understood how it had all happened to him, but he worked very hard from scratch to be as different from Jon as he possibly could. He was always a loner, but in rehearsal for that first one he established himself quite quickly as the star – which is as it should be."

The Fourth Doctor's iconic costume was the work of Jim Acheson, in consultation with Baker and Hinchcliffe. Acheson and Baker explored numerous ideas using items from stock, during which a Bohemian image evolved. Acheson then decided to have a scarf made, though didn't expect the witty little knitter to use every scrap of supplied wool.

RECORDING

Robot was taped during the spring of 1974 as the final story of the eleventh season's recording block, the location work overlapping with *Planet Of The Spiders*' final studio session. Christopher Barry elected to shoot location scenes on videotape to help blend with the extensive effects work required in Part Four. The location chosen for this material was the BBC Engineering Training Centre in Wood Norton, Evesham.

The K1 robot was designed by James Acheson and contracted out to a props builder. Constructed from balsawood and aluminium, the striking costume was so cumbersome that a lightweight foil version had to be used for rehearsals. Terrance Dicks was a great fan of the end result. "The robot was the real success for me... I think it's a cracking good robot, one of the best in the history of science fiction. It looks wonderful."



The spectre of industrial action loomed over *Doctor Who* and all BBC productions during the 1970s and 80s – it would hit hardest in 1979 and 1983, but also affected Tom Baker's first story, with material from the first recording block having to be rescheduled. "We did all our location stuff without any hiccups," remembered Christopher Barry, "but when it came to the studio sessions there were delays and a pretty horrible, tense feeling running through the whole building."

Some of the climactic effects shots featuring Sarah and the giant robot had to be remounted when Barry Letts felt the first attempt was unsatisfactory.

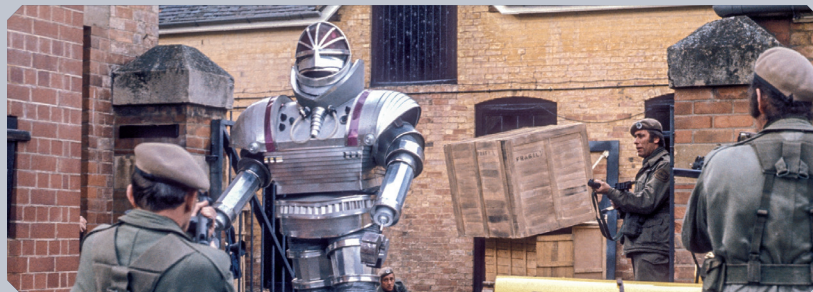
RECEPTION

Viewing figures for the new Doctor were healthy; Tom Baker's debut in Part One garnered 10.8 million viewers. "Philip rang me up afterwards," recalled Baker. "He said to me 'I've just watched it with great joy and I want to welcome you – you're going to be a star'". Part Two's ratings remained consistent at 10.7 million, while Parts Three and Four dipped slightly to 10.1 million and 9 million. The story is fondly regarded by fans and was voted the 116th most popular (out of 241) with a 71% rating in a 2014 *Doctor Who Magazine* poll.



AFTER IMAGE

The story was novelised by Terrance Dicks as *The Giant Robot* for Target Books in 1975; an unabridged BBC Audiobook of this novel is available, read by Tom Baker. In the 1970s, a jigsaw was released under the banner *Enemies Of Doctor Who* that showed an army of 'enormously powerful Giant Robots' mid-battle on an alien world. A K1 action figure was also manufactured, part of a small range that included Doctor Who, Leela, a Dalek, a Cyberman, K-9 and the TARDIS. Character Options issued a beautifully accurate build-a-figure in 2008. The impressively-restored robot costume still exists today, and until 2017 resided at the Cardiff *Doctor Who Experience*.



THE ARK IN SPACE

FOUR EPISODES

STORY CODE 4C BROADCAST 25 JANUARY 1975 - 15 FEBRUARY 1975

WRITTEN BY ROBERT HOLMES PRODUCED BY PHILIP HINCHCLIFFE DIRECTED BY RODNEY BENNETT

In the distant future, the Doctor, Sarah and Harry find a space station preserving the future of mankind. But the insect Wirrn have got there first...

OPTIONAL AUDIO COMMENTARY

With Tom Baker, Elisabeth Sladen & Philip Hinchcliffe.

OPTIONAL 5.1 SURROUND SOUND

Newly remixed exclusively for this release.

OPTIONAL PRODUCTION INFORMATION SUBTITLES

Providing extensive background information on the making of this story.

OPTIONAL UPDATED SPECIAL EFFECTS

Updated effects, available to view standalone or integrated into the story.

MAKING-OF DOCUMENTARY: A NEW FRONTIER

Featuring actors Wendy Williams (Vira) and Kenton Moore (Noah) alongside crew members Philip Hinchcliffe, Rodney Bennett (Director) Roger Murray-Leach (Designer).

BEHIND THE SOFA: THE ARK IN SPACE

Rejoin Tom Baker & friends as they watch highlights from this story.

THE ARK IN SPACE: OMNIBUS

A 70-minute TV-Movie version repeated in 1975.

MODEL EFFECTS & CGI FOOTAGE

3D TECHNICAL SCHEMATICS

BBC1 TRAILER

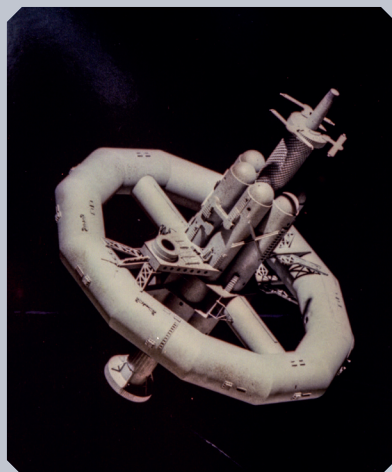
ROGER MURRAY-LEACH INTERVIEW

The Ark In Space designer in conversation.

PHOTO GALLERY

WRITTEN ARCHIVE

Production documents, scripts & Radio Times listings available to view in PDF format.



DEVELOPMENT

With Barry Letts having overseen production on *Robot*, the Baker/Hinchcliffe era of *Doctor Who* truly began with this story. The new creatives had decided to set a pair of linked serials aboard a space station as a money-saving exercise. After rejecting scripts from writer Christopher Langley, Holmes commissioned storylines from Hartnell-era writer John Lucarotti. The storylines contained the central idea of a space ark where the whole of humanity were cryogenically suspended, a notion that excited the production team who were keen to return the series to more 'hard science-fiction' roots. When draft scripts arrived, Holmes and Hinchcliffe felt them unsuitable - with time running out and Lucarotti unavailable for rewrites, Holmes was left with no option but to rewrite the serial himself.

"Bob had a go at it with John Lucarotti and it hadn't worked, so I commissioned him to do it, and I acted as his script editor" recalled Hinchcliffe. "I think that I was a tough task-master on Bob. He would completely rewrite stuff from scratch and turned mediocre

screenplays into extremely good ones. He wasn't always credited with that on screen. We wanted to make the series more exciting, and what we did with *The Ark In Space* was to take it into the realms of real science fiction. We had a deliberate plan to raid the whole genre of science fiction in all its manifestations".

Holmes' scripts detailed a multicultural cross-section of humanity aboard the ark (Vira herself was to be an 'exotic, dark-skinned woman'), but this notion wasn't carried onto the screen. The original climax saw the Wirm and Noah escape into space, but director Rodney Bennett felt this was unsatisfying conclusion, particularly since there was no intention for the monsters to return. Holmes agreed to rework the end of Part Four to have the creatures destroyed in the shuttle explosion.

RECORDING

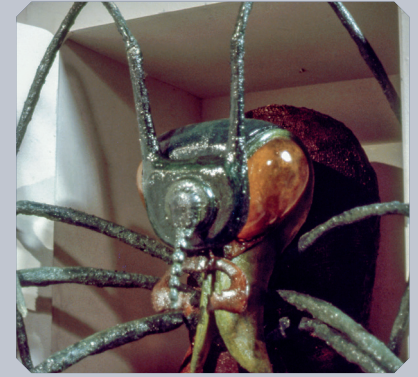
The Ark In Space was recorded in studio at Television Centre over four days during October and November 1974. Director Rodney Bennett: "The major thing about that story was the contribution of the designer. There's



no doubt that Roger Murray-Leach was immensely gifted. The main set was something called the Cryogenic Chamber. We played with the idea of great long corridors, but budget came into that. One day I suggested we build it vertically rather than horizontally. It was a very expensive set but the only thing was that it was made of pre-formed plastic. Every time anyone walked on it, it creaked loudly. We had a terrible time with the dubbing afterwards, and it drove the sound supervisor absolutely mad!"

Stuntman Stuart Fell was hired to play the bubble-wrapped larvae and - alongside Nick Hobbs - the adult Worr. "The Worr was a very unusual shape, and it had to be seen to be standing on its tail. They partly suspended me with wires".

During editing of Part Three, one particular sequence was famously cut from the finished programme; the possessed Noah begging Vira to kill him. "It was so powerfully acted that it really chilled the blood," remembered Philip Hinchcliffe. "Bill Slater, the BBC's Head Of Series, asked me to cut it out. We had a number of incidents with Bob's stuff. He tried to push it just that little bit too far". The level of horror and perceived violence in *Doctor Who* was a topic that would be debated publicly throughout the Hinchcliffe era.



RECEPTION

9.4 million people tuned in for Part One, but the following week saw viewing figures rocket to 13.6 million, the highest audience for the programme since 1964. Parts Three and Four garnered 11.2 and 10.2 million respectively – cementing Tom Baker as *Doctor Who* in the eyes of the public. The story was edited into a 70-minute feature-length presentation and repeated in July (also available to view on this disc). *The Ark In Space* is regarded by many fans as a classic adventure – it came 22nd out of 241 stories in the *Doctor Who Magazine* 2014 poll with an 84% rating.

AFTER IMAGE

The story was novelised by Ian Marter in 1977, reissued in 2012. It is also available in Audiobook format. The Worr returned to *Doctor Who* in the Big Finish audio range in *Worr Dawn* (starring Paul McGann, 2009) and *Worr Isle* (starring Colin Baker, 2012). The monsters were also immortalised on a *Doctor Who* Weetabix card found in packets of the cereal during 1977.

THE SONTARAN EXPERIMENT

TWO EPISODES

STORY CODE 4B BROADCAST 22 FEBRUARY 1975 - 1 MARCH 1975

WRITTEN BY BOB BAKER & DAVE MARTIN PRODUCED BY PHILIP HINCHCLIFFE DIRECTED BY RODNEY BENNETT

The Sontarans return for the first time as the Doctor faces off against Styre, a ruthless warrior conducting experiments on the survivors of future Earth.

OPTIONAL AUDIO COMMENTARY

With Elisabeth Sladen, Philip Hinchcliffe and Bob Baker (Writer).

OPTIONAL PRODUCTION INFORMATION SUBTITLES

Extensive background information on the making of this story.

MAKING-OF DOCUMENTARY: LIKE NOTHING ON EARTH

Featuring actors Tom Baker, Elisabeth Sladen, Donald Douglas (Vural), Peter Walshe (Erak), Co-writer Bob Baker, crew members Barry Letts, Philip Hinchcliffe, Roger Murray-Leach and aficionado Toby Hadoke.

BEHIND THE SOFA: THE SONTARAN EXPERIMENT

Rejoin Tom Baker & friends as they watch highlights from this story.

LOCATION REPORT

BBC4 radio coverage of the Dartmoor location shoot, broadcast in September 1974.

ON TARGET

A look at Ian Marter's popular contributions to the Target books range.

BUILT FOR WAR

Sontaran documentary featuring contributions from actors Elisabeth Sladen, Colin Baker (The Doctor) and Nicola Bryant (Peri), writers/script editors Terrance Dicks, Eric Saward and Anthony Read, writer Bob Baker and stuntman Stuart Fell.

PHOTO GALLERY

WRITTEN ARCHIVE

Production documents, scripts and Radio Times listings available to view in PDF format.

THE TOM BAKER YEARS – PARTS 1 & 2

Tom Baker looks back on his adventures in two 90-minute programmes made for VHS release and unavailable since 1991.



DEVELOPMENT

Traditionally, six-part *Doctor Who* stories comprised approximately four episodes worth of studio filming, with around fifty minutes of location work shot on film. Eager to move away from multiple six-parters per season (feeling that they often dragged), Holmes and Hinchcliffe elected to split the resources of a traditional six-parter into two separate but linked stories. Utilising the same director and crew, *The Ark In Space* would be shot in studio, while *The Sontaran Experiment* would be produced entirely on location.

Bob Baker and Dave Martin were recommended to Robert Holmes by Terrance Dicks as reliable writers who could deliver a set of workable scripts quickly. Holmes commissioned them for a two-parter loosely connected to *The Ark In Space* and featuring the return of the Sontarans, an alien race he had created for Jon Pertwee's final season. The working title for the story was *The Destructors*. To help capture Tom Baker's radically different interpretation of the new Doctor, the writers viewed an early edit of *Robot* before starting work.

RECORDING

Although screened after *The Ark In Space*, this story was recorded first, to enable *Ark* and *Revenge* to share the same sets. The production order for this season was: *Robot*, *The Sontaran Experiment*, *The Ark In Space*, *Revenge Of The Cybermen*, *Genesis Of The Daleks* and finally *Terror Of The Zygons*. *Zygons* was later held back to open Season 13.

From late September 1975 director Rodney Bennett shot the entirety of *The Sontaran Experiment* on location at Dartmoor, using Outside Broadcast video rather than the



traditional film cameras. "It was a huge effort to lug the cameras around over the difficult Dartmoor terrain. And the wind blew so strongly it strobed in the camera. My abiding memory... is arriving with the actors the day before the rest of the unit. We chose to shoot – somewhat at my instigation – on Dartmoor, and the idea was to have a look at the locations and do a little bit of rehearsal. The rain was pouring down. We all got out of the minibus, and within minutes everyone was absolutely soaked".

Kevin Lindsay donned a Sontaran suit for the second time, having played Linx in *The Time Warrior* the previous season. Suffering

from a heart condition, the actor had struggled with the restrictive costume and mask so a new, lightweight mask was constructed. Lindsay found the physical exertion required for the role was incredibly taxing – this was to be his last television appearance as he died shortly after the story was broadcast.

Tom Baker famously broke his collarbone while filming the confrontation with Styre in Part Two. "I took great care not to get hurt after that. I suddenly realised that it made no difference who was doing the thing – the really telling thing in a narrative is the close-ups. It was so marvellous that I realised that so early and afterwards I never broke a bone!"



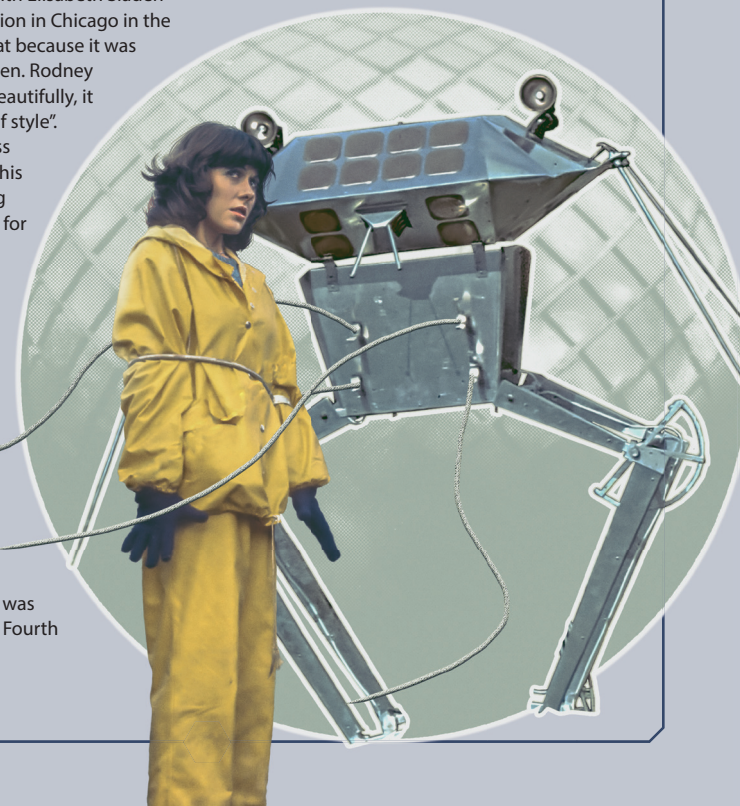
Stuntman Terry Walsh stepped in to double for the Doctor. "I spent a lot of time at rehearsals watching Tom, because to convince people I was him I had to find an idiosyncrasy. He has got a rather Groucho Marx walk; he sticks his neck out and swings his arms, which I tried to copy".

RECEPTION

The Sontaran Experiment held steady with ratings of 11 million and 10.5 million, and was repeated in omnibus form the following summer. Ian Marter enjoyed watching the story for the first time with Elisabeth Sladen at an American convention in Chicago in the early 80s. "That was great because it was one I'd never actually seen. Rodney Bennett directed it so beautifully, it came across with a lot of style". Elisabeth Sladen had less flattering memories of this one. "I had to sit in a bog wearing a plastic nappy for about five hours".

AFTER IMAGE

Styre could be found alongside his Wirrn chums on collectible Weetabix cards issued in 1977. Ian Marter novelised this story for release in 1978 – this was re-released on BBC Audiobooks in 2016. In 2011 a special action figure set was released containing the Fourth Doctor, Styre and his spaceship.



GENESIS OF THE DALEKS

SIX EPISODES

STORY CODE 4E BROADCAST 8 MARCH 1975 - 12 APRIL 1975

WRITTEN BY TERRY NATION PRODUCED BY PHILIP HINCHCLIFFE DIRECTED BY DAVID MALONEY

The Time Lords dispatch the Doctor on his deadliest adventure yet – to prevent the genesis of his greatest foes...

OPTIONAL AUDIO COMMENTARY

With Tom Baker, Elisabeth Sladen, Peter Miles (Nyder) and David Maloney (Director).

OPTIONAL 5.1 SURROUND SOUND

Remixed exclusively for this Blu-ray release.

OPTIONAL 2018 PRODUCTION INFORMATION SUBTITLES

Extensive background information on the making of this story.

MAKING-OF DOCUMENTARY: GENESIS OF A CLASSIC

Featuring actors Tom Baker, Elisabeth Sladen, Peter Miles, Michael Wisher (Davros), James Garbutt (Ronson), Guy Siner (Ravon), Dennis Chinnery (Gharman), Roy Skelton (Dalek voice) with crew members Philip Hinchcliffe, Barry Letts, Terrance Dicks, David Maloney, Sylvia James (Make-Up Designer), Dick Mills (Sound Designer), Duncan Brown (Lighting) and Dalek operators Cy Town & John Scott Martin.

BEHIND THE SOFA: GENESIS OF THE DALEKS

Rejoin Tom Baker & friends to watch highlights from this classic adventure.

CONTINUITY ANNOUNCEMENTS

From various screenings of this story.

BLUE PETER

From March 1975, a collection of *Doctor Who* models built by a viewer.

WRITTEN ARCHIVE

Production documents, scripts & Radio Times listings available to view in PDF format.

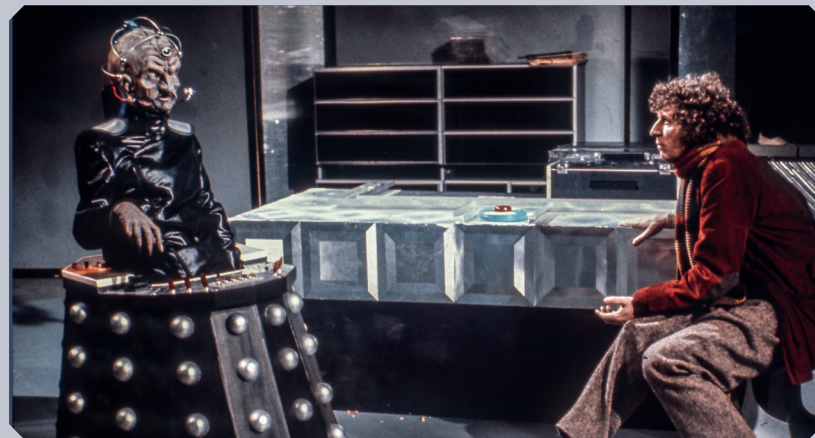
PHOTO GALLERY

LIVE FROM THE TVC CANTEN

Keith Miller from the *Doctor Who* Fan Club interviews key cast and crew during production of *Genesis Of The Daleks* Part Three. Due to the archive nature of this amateur audio recording, quality is variable.

GENESIS OF THE DALEKS OMNIBUS

To maximise available space, this 90-minute TV-Movie version is accessible on [Disc 6](#).



DEVELOPMENT

Once aboard the series, Hinchcliffe and Holmes discovered their predecessors had already committed to a new Dalek serial by their creator Terry Nation. Nation had initially pitched a storyline which disappointed Terrance Dicks and Barry Letts, who suggested he instead investigate the origins of the Daleks. Terrance Dicks recalls: "Barry looked at it and he said 'he sold us this story last year!' We had this meeting and Barry took him through it step by step, and Terry said 'You're quite right, I don't know what came over me, I'll do you another one.' So we abandoned that. Barry said that he'd never really gone into the beginnings of where the Daleks began, and Terry, bless him, came up with *Genesis*".

The resulting scripts, developed with significant input from Robert Holmes, would not only reimagine the Daleks' history but also introduce one of the programme's all-time greatest villains – Davros. Elisabeth Sladen highlighted his first appearance as her scariest

moment onscreen: "The first glimpse of Davros, emerging from that smoke. That's the one I'll never forget, because it was a rare moment when everything seemed to collide to be real. The hairs stood up on the back of your neck. I don't know anything that comes close. Terrifying."

Philip Hinchcliffe was determined to make his mark with the production standards of these episodes. "Terry Nation had already written the script before I was appointed. So I thought that we'd better do something bloody good with the Daleks, because people had seen them ad-nauseam. So I tried to inject more atmosphere. I asked John Friedlander to really do something good for the Davros character. We just tried to put a better design element into it. I think David Maloney directed it terribly well". Maloney was pleased to have a story he could sink his teeth into: "The move during that era was towards being quite frightening and violent and I pushed that and actively participated in it."



RECORDING

Location filming began in early January 1975, with a Surrey quarry doubling for the war-torn surface of Skaro. Nation's script detailed the Doctor's meeting with the Time Lord in a 'beautiful garden', but David Maloney had other ideas. "I switched that and conceived the figure of the Time Lord after the Bergman Seventh Seal monk figure."

The crew then transferred to Television Centre for studio work from the end of the month through to late February. It was here that Michael Wisher was unveiled as Davros for the first time, having rehearsed with a paper bag on his head. Tom Baker remembered: "Michael Wisher did work so seriously and was unbendingly passionate about the character. He used to make us howl with laughter. He's a very accomplished actor and had us gripped from the first rehearsal, he was so un-self-conscious. When he used to put the bag over his head, that used to crucify me! I used to yelp."

Now hitting his stride as the Doctor, Tom Baker was increasingly invested in the quality of the scripts. Elisabeth Sladen recalled

shooting the iconic genocide scene: "He didn't just do it as written. Everything stopped in rehearsal and he said 'Just a minute, let's take this seriously. Do I destroy them and then they can never do any harm to anyone, or do I actually say I cannot kill, I have no right to play God?' He was agonising over the dialogue. That scene was terribly important to Tom. "Tom Baker agreed: "The thing about that scene was that there was no question of destroying the Daleks. Terry Nation wouldn't have put up with it! He had a wife and three children!"



Once recording was complete and the programme moved into post-production, it was found that certain episode durations were problematic. This resulted in a new cliffhanger for Part Three and material from Part Five being incorporated into Part Six.

RECEPTION

Hailed as one of the all-time greats by *Doctor Who* fans, this story is also Terry Nation's favourite contribution to the programme. "I think it was a smashing set of episodes, I loved them. David Maloney found production values they hadn't had there for ages. It seems to me if you ask 'What's the best *Doctor Who* series ever?' from my point of view, *Genesis* would be it." The story came third in *Doctor Who Magazine's* 2014 poll, with a 91% rating. Parts One and Two rated 10.7 and 10.5 million, before a dip for Parts Three and Four - 8.5 and 8.8 - but rising to 9.8 and 9.1 million for the final two episodes.

AFTER IMAGE

Genesis Of The Daleks was novelised by Terrance Dicks in 1976; one of the most popular Target books, it was re-released in 2016 and on Audiobook in 2017. Fans of a certain age will remember fondly the

Genesis Of The Daleks LP released for Christmas 1979 which condensed the story into 60 minutes. The story was edited into omnibus form by Philip Hinchcliffe and David Maloney for a special repeat screening over the 1975 Christmas period - a version released for the very first time on this Blu-ray set.



REVENGE OF THE CYBERMEN

FOUR EPISODES

STORY CODE 4D BROADCAST 19 APRIL 1975 - 10 MAY 1975

WRITTEN BY GERRY DAVIS PRODUCED BY PHILIP HINCHCLIFFE DIRECTED BY MICHAEL E BRIANT

Using deadly Cybermats to inflict a plague on an isolated beacon, the ruthless Cybermen launch their plan to destroy Voga, planet of gold.

OPTIONAL AUDIO COMMENTARY

With Elisabeth Sladen, Philip Hinchcliffe and David Collings (Vorus).

OPTIONAL PRODUCTION INFORMATION SUBTITLES

Extensive background information on the making of this story.

OPTIONAL UPDATED SPECIAL EFFECTS

Watch the story with updated effects sequences.

MAKING-OF DOCUMENTARY: THE TIN MEN AND THE WITCH (EXPANDED 2018 VERSION)

A newly expanded cut of this documentary, featuring Tom Baker, Christopher Robbie (Cyber Leader), Barry Letts, Philip Hinchcliffe, Roger Murray-Leach and Director Michael E Briant.

BEHIND THE SOFA: REVENGE OF THE CYBERMEN

Tom Baker and friends view the conclusion of his first season.

CHEQUES LIES & VIDEOTAPE

Documentary examining the underground world of video tape trading, from a time when episodes of *Doctor Who* were not readily available to fans.

LOCATION REPORT

BBC News interviews Tom Baker on location at Wookey Hole caves.

PHOTO GALLERY

A selection of photos from location filming and studio recording, plus set design images.

WRITTEN ARCHIVE

Production documents, scripts & Radio Times listings available to view in PDF format.



DEVELOPMENT

The Cybermen had been absent from *Doctor Who* for five years when Barry Letts decided it was time to revive them. Letts and Dicks approached their co-creator Gerry Davis and commissioned a storyline from him in May 1974. As a cost-cutting measure, the production team decided that it would be useful for Davis' serial to re-use the same sets as the space station story currently in development, and Davis took this into account when developing his idea.

Davis re-used the conceit of *The Moonbase*, with the Cybermen infiltrating a human base using a plague as their spearhead. This time, a casino space-station was the setting, with gamblers killed by a space plague spread by deadly Cybermats (last seen in *The Wheel In Space*). Scripts were then commissioned by Robert Holmes, although he vetoed the idea of the casino location. When the scripts arrived, Holmes was disappointed, feeling they were slightly immature for the new iteration of the programme. Having co-written three stories during the late Hartnell/early Troughton years, it was perhaps inevitable that Davis might struggle with the new, more adult tone of the programme. Holmes was disappointed with his initial drafts and requested extensive rewrites. When director Michael Briant joined the team, he also had major reservations. Although the story would go out with Gerry Davis credited as sole writer, it was in fact largely rewritten by Holmes.

RECORDING

Scenes set on Voga were filmed first, on location in November 1974 at Wookey Hole, a famous network of caves in Somerset. It was here that Elisabeth Sladen narrowly avoided a serious accident while filming the boat





sequence in Part Two, and Michael Briant had his own ghostly encounter (as told in this story's Making-Of Documentary). Studio material was then recorded during early December in the repurposed *Ark In Space* sets. Production Unit Manager George Gallaccio recalled; "Designers were always encouraged to reuse things. There were lots of corridors on *Doctor Who*. It was always 'Run down there', pause while a wall is removed, then, 'Run back up there!' But the programme got facilities, and more or less what it wanted. It wasn't looked down on in any way. For all its cheapness, *Doctor Who* was one of the BBC's most successful programmes".

The opening scene of the Doctor, Sarah and Harry tumbling through space was shot with the actors lying on a yellow-painted floor, with the yellow colour keyed-out and replaced with model footage of the Beacon. However, due to a continuity error with the Doctor's coat, this was reshot during studio sessions for *Genesis Of The Daleks*.

Carey Blyton replaced regular composer Dudley Simpson on this story, but Hinchcliffe wasn't happy with the end results. Shortly before broadcast, he requested Peter Howell of the BBC Radiophonic Workshop (who would later reimagine the signature tune for the 1980s) provide extra electronic music to augment and replace parts of Blyton's score.

RECEPTION

Ratings for this story were; 9.5 million for Part One, 8.3 for Part Two, 8.9 for Part Three and 9.4 for Part Four. Overall, the Fourth Doctor's debut season had been highly successful, with *Revenge* netting the highest average audience appreciation score for the series. During broadcast of this story, the first Doctor William Hartnell passed away at the age of 67.

AFTER IMAGE

Revenge Of The Cybermen has been heavily merchandised over the years; Terrance Dicks' novelisation was released in 1976, then the story became the first BBC Home Video release, issued in omnibus form in October 1983. Cybermen and Vogans appeared on Weetabix cards in 1977, while *Revenge*-style action figures, full-size helmets and costumes, stamp covers, statuettes and more have all been released.



In an interview with the Daily Express the day of Part One's transmission, Tom Baker confirmed that he had signed on for a second year as Doctor Who, when he would be 'tied up with the Loch Ness Monster and Egyptian mummies'. Season 13 was on its way...

BONUS MATERIAL

● TOM BAKER IN CONVERSATION

A frank and revealing new one-hour interview, conducted by Matthew Sweet.

● GENESIS OF THE DALEKS: OMNIBUS

A 90-minute TV-Movie version specially edited by Philip Hinchcliffe and David Maloney for a repeat screening just after Christmas in 1975.

● SEASON 12 STUDIO CLOCKS

Compile of studio recording countdowns.

● PDF PROMOTIONAL ARCHIVE

Weetabix, Nestle and Wall's promotional tie-ins, Season 12 BBC Enterprises sales documentation and the 1976 Doctor Who Annual (released for Christmas 1975), all included as PDFs.



DOCTOR WHO
TOM BAKER
COMPLETE
SEASON ONE

PICTURE RESTORATION PETER CROCKER/SVS

SOUND RESTORATION & 5.1 MIXES MARK AYRES

THE ARK IN SPACE CGI MIKE TUCKER AND NICK SAINTON-CLARK

REVENGE OF THE CYBERMEN CGI NIEL BUSHNELL

CONTENT ADVISOR & BOOKLET NOTES PETE MCGITHE

PDF WRITTEN ARCHIVES CURATED BY RICHARD BIGNELL

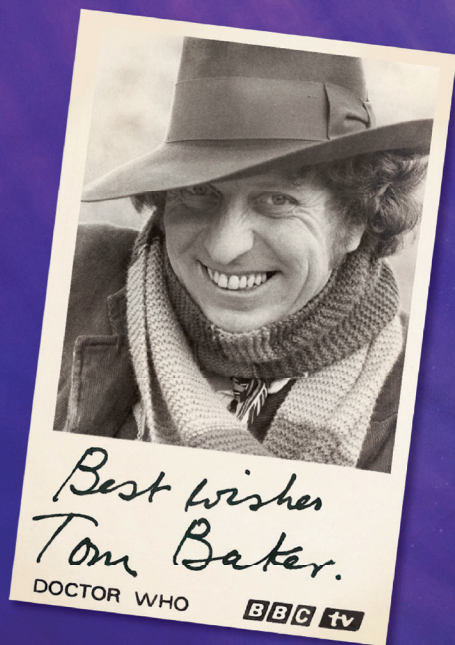
DESIGN AND ILLUSTRATIONS LEE BINDING WITH ADDITIONAL CGI BY JONATHAN PICARD

DISC MENU IMAGERY BY GAVIN RYMILL/PIXELOGIC

HEAD OF PRODUCTION FIONA BALL

EXECUTIVE PRODUCER RUSSELL MINTON

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